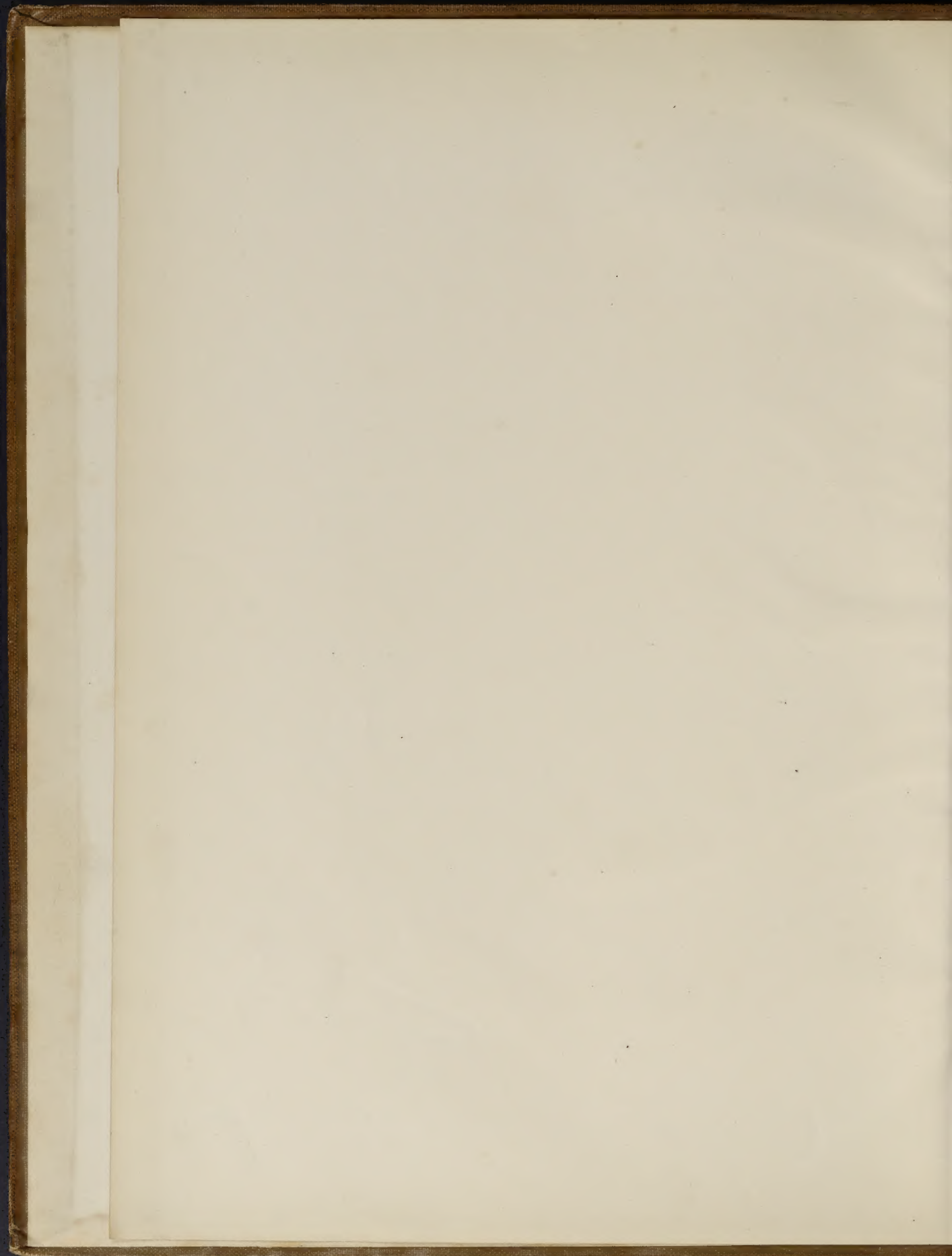


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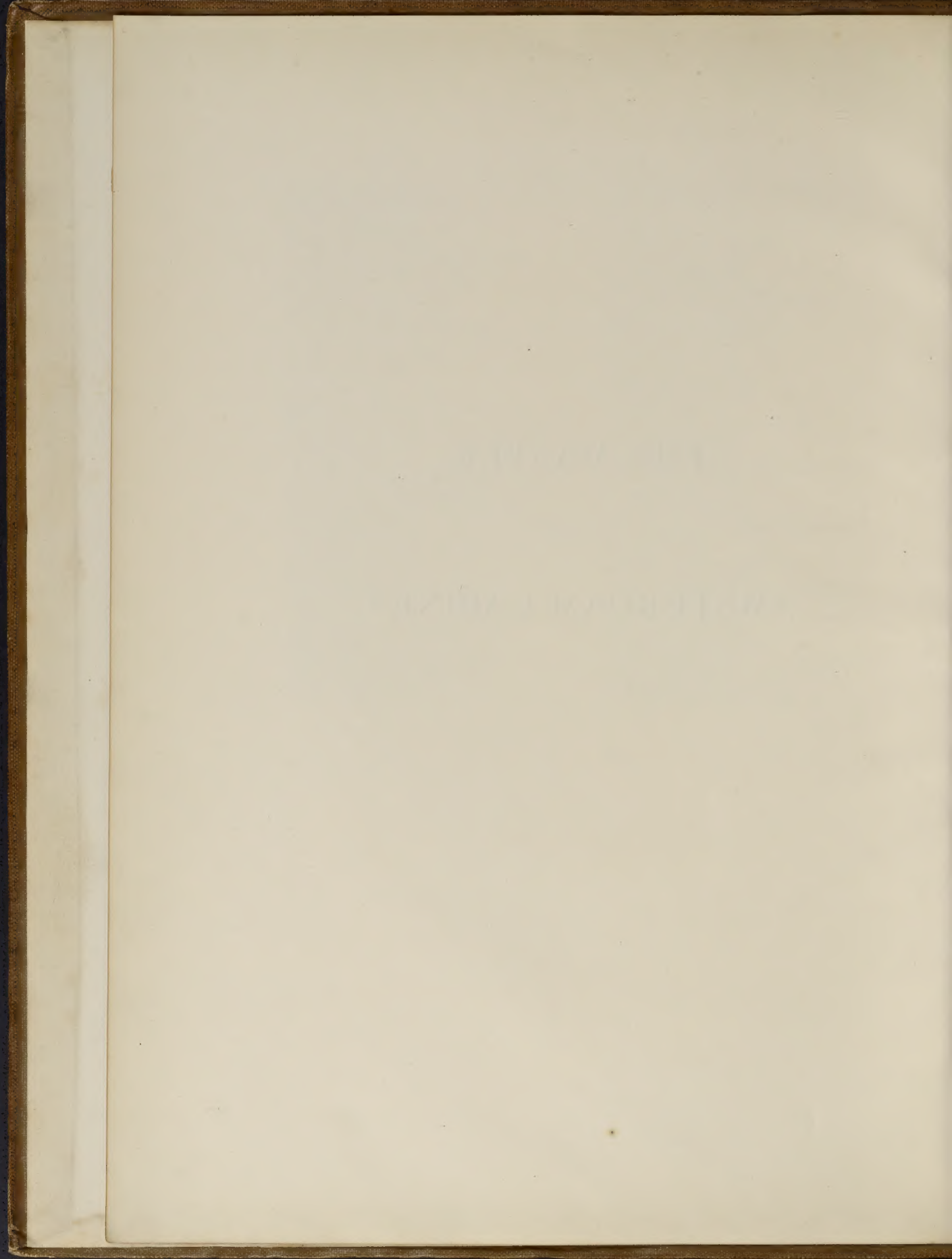
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THE MASTER
OF THE
AMSTERDAM CABINET



INTERNATIONAL CHALCOGRAPHICAL SOCIETY
1893 AND 1894

THE MASTER
OF THE AMSTERDAM CABINET

BY

MAX LEHRS



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[N.B. The design on the title-page is a reproduction of the drawing mentioned in the second column of Page 1.]

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THE MASTER OF THE AMSTERDAM CABINET

BY

MAX LEHRS.

The Master of the Amsterdam Cabinet, whose complete work is now presented by the International Chalcographical Society to its members, is so called because most of his engravings — 80 pieces in all — are preserved in the Royal Print-room at Amsterdam, in which they have been housed since 1806. Elsewhere there is scarcely anything, and merely a few isolated examples are to be found even in the most important collections.¹ Bartsch was acquainted only with the eight which are in the Vienna Print-room, and described them among his anonymous prints. The first critic who recognized their distinct artistic individuality, was Duchesne.² In his judgment, the engraver was a Dutchman who flourished about 1480; and for that reason he styled him briefly "The Master of 1480". That date, as he elsewhere assures us,³ had been found written upon one of the prints, but unfortunately he neglected to specify the particular example, and it has been vainly sought for, hitherto, in the great collections.

All the later writers upon the subject — Nagler, Passavant, Klinkhamer, Renouvier, Kramm, Waagen, Thausing, Willshire, and Dutuit — adhere to the opinion that the Master was a Netherlander; and Renouvier attempted, not however unreservedly, to identify him with Bertelmens (or Gillekin) van Overheet, one of the men whose names appear in the rolls of Burgundian artists.⁴ Harzen was the first who ventured to differ from his precursors, by asserting that the Master was not a Dutchman, but a South-German;⁵ the very artist, in fact, who designed the illustrations in the so-called Mediaeval House-book in the collection of Prince von Waldburg-Wolfegg. We cannot however agree with Harzen in thinking that the painter, Bartholomaeus Zeitblom, is to be regarded as the man; just as we find it impossible to allow that the same hand could have executed the prints we now reproduce, and the far weaker designs which bear the monogram *bxs*. That there is a certain relation between them, had already been observed by Bryan⁶ and Wilson;⁷

but it is easily accounted for by the fact that *bxs* laboured under the direct influence of the Amsterdam-Cabinet Master, in whose orbit he moved as a kind of artistic satellite, copying or imitating his work. The existence of a series of such copies, reduced and reversed, by the hand of *bxs*, was known to Harzen, by whom it was also remarked that, while the originals (by our Amsterdam Master) had been drawn with the dry point and were all unsigned, the signed copies were done by means of the graver. It is curious indeed that these circumstances should not have opened his eyes to the error of assuming that the two artists were identical; since they point clearly to a very simple explanation, namely that *bxs* was a copyist working from the anonymous designs of an abler draughtsman. The correctness of this view can hardly now be questioned. We may even safely assume that — with the single exception of the Passion after Schongauer — all the other pieces engraved by *bxs* were reproductions or copies of lost originals by the Amsterdam-Cabinet Master, whose manner and style of drawing are still discernible in the imitations. For that reason, I have appended to my catalogue of the Master's work, a list of those engravings by the imitator, of which no original designs have hitherto been discovered, since it is not impossible that we shall yet meet with some of them.

Besides the illustrations in the Wolfegg House-book, there is, so far as I am aware, only one other drawing which can be assigned with certainty to the Amsterdam Cabinet Master. This is a design, executed with the silver point and representing a couple of lovers, which was formerly in the collection of Frederick William I, and is now in the Berlin Print-room. Dr. Lippmann, who has published it in a photographic reproduction,¹ was the first to ascribe it to the hand of the Amsterdam Cabinet Master.

Von Retberg,² and after him Robert Vischer, pursued investigations with the object of discovering to what region or locality our Master belonged. Vischer (in his Studies on the history of Art³) came to the conclusion that he was a native of Rhenish Suabia, and drew attention to the close affinity between the costumes seen in his engra-

¹ See the writer's article upon the number of the artist's prints in various collections, in the *Repertorium für Kunstwissenschaft*, vol. XV, 1 p. 111, 113.

² *Voyage d'un Jeune homme*, pp. 77 and 241.

³ In vol. V of *Lacroix, Le Moyen-Age*.

⁴ *Histoire*, p. 174. See however the *Report für Kunstw.* XI, p. 53.

⁵ Naumann's Archiv f. d. z. K., VI, pp. 1 and 14.

⁶ *Dictionary*, 715, 5, — where the print (no. 62) is ascribed to the monogrammist *bxs*.

⁷ Catalogue, p. 105.

¹ *Zeichnungen alter Meister im Kupferstichkabinett der Königl. Museen zu Berlin*, Part III, no. 51.

² *Kulturgeschichtliche Briefe*, Leipzig, 1865.

³ Stuttgart, 1880, p. 174.

vings, and those in Wolgemut's "double-portrait", of 1473, at Dessau. Not only do we find in his artistic manner the peculiar quality and essence of the Suabian school, but a further testimony in the same direction is furnished by the House-book, which belonged originally to the Goldasts, a South-German family, and in which the antler-crest of Württemberg, and the Werdenstein and Erbach escutcheons frequently appear.

We observe, in the works of our Master, little if any trace of the influence which his great artistic contemporaries might have been supposed to exercise. Only a single design — Mary Magdalen borne heavenward by angels (no. 50) — is suggestive of indebtedness to another. He was apparently unable in this instance to withstand completely the attraction of the Master E S (P. 179) whose illustration of the same subject already enjoyed a wide popularity.¹ On the other hand, he seems to have been wholly free from any subjection to the potent influence of Martin Schongauer which was dominant throughout Germany, and by which even the greatest artists were affected — I need only allude to the elder Holbein and to Albert Dürer. Passavant and Harzen profess to have discovered in the style of our Amsterdam Master a strong impress of the character of Van Eyck's school, but to me it appears very slight indeed.

With regard to paper-marks, which usually furnish effectual aid towards ascertaining the neighbourhood in which an artist resided, we obtain unfortunately but little help from the engravings of the Amsterdam Cabinet Master. Only eleven of his prints bear such marks, and even these are but fragmentary, in consequence of the small size of the paper.² The little bull's-head, with rod and star, a South German mark which is frequently seen in the prints of E S and of Schongauer, occurs here in three instances (nos. 7, 53, 67); and we find the bull's head with horns curving outwardly, twice (nos. 9 and 54). The Netherlandish Gothic **P**, with or without a flower, is seen four times (nos. 13, 26, 29, 44); and the little heart without a cross, which is a Lower Rhenish mark, once (no. 74). I have been unable to make out the mark on no. 50.

The period of the Master's activity is substantially covered by the last quarter of the fifteenth century, but it is impossible to determine it by any precise limit of years, since none of his works is dated or dateable. There is a strong probability that the original — not known to be now extant — from which the monogrammist **b x s** copied his design of the Rohrbach-Holzhausen arms (no. 117) was engraved before 1467.³ Behind that date we can hardly venture to go very far for the earliest efforts of the Master. The costume of his figures corresponds so

closely with the fashion of 1473 — as we find it in the above-mentioned "double-portrait" of Wolgemut — that it helps to confirm the assumption of 1467 as an initial date.

In freedom of drawing, the Amsterdam Cabinet Master is superior to all other engravers of the fifteenth century. His works were almost wholly executed with the dry point, and printed in a soft greyish tint, which in combination with the breadth and softness of the lines, imparts much of the character of drawings in silver point. They look like etchings on a soft metal — lead or zinc — slightly touched with the graver. The artist, unlike most of his contemporaries, betrays an inclination to deal with incidents of ordinary life; a line in which he was decidedly more successful than in religious subjects. While in his saints and Madonnas he now and then creates types of rare ugliness, he manages to throw into the youthful female heads which appear among his sketches in the Wolffegg House-book, as well as in the prints representing incidents of secular life, a charm and sweetness of expression such as had not been seen before his time except in the designs of Schongauer. His skill in rendering the effects of relief and distance in landscape backgrounds is masterly, and the influence which it exercised upon Dürer's technical education is very considerable. His figures are marked by a somewhat strained rendering of bodily proportions; there is nothing about them of that leanness — a fashionable taste of the time — which appears in the figures drawn by the Master E S and by Schongauer. Their attitudes and movements are frankly natural, and evince in the artist, a keenness of observation which, at times, reminds us distinctly of Rembrandt. In the delineation of animals, especially dogs, no one comes near our Master. The sketch of a bulldog scratching his neck, has a realistic force of which there is no other example in the fifteenth century, and to which Dürer himself with his tendency to conventionalise animal-figures, would not have ventured to give expression. On the other hand, our Master's horses are rather wooden and stiff-limbed; their heads usually too small, and their legs heavy and thick. We have examples of his fine sense of heraldic style, flavoured now and then with a delightful humour, in the drawings of escutcheons. These are sometimes blank shields to be completed by the hand, and are sometimes filled up by the engraver himself, in a free play of fancy, with laughable designs such as that of the old woman winding yarn, the topsyturvy rustic or the figures with leeks, radishes etc.

There is nothing whatever in the Master's work of the class of mere decoration, no designs for monstresances, censers, or croziers; and we may assume that, unlike nearly all the engravers of his time, he did not belong to the Goldsmiths' guild, but was a painter who amused himself in exercising his faculty of design upon metal plates. The engravings give us altogether the impression of etchings by an amateur. To this cause we may, at least in some measure, ascribe their extraordinary rarity; not forgetting the circumstance that unsigned prints of early date are ever wont to become scarcer than signed ones, and that Schongauer's and Dürer's works owe their comparative frequency of occurrence to-day to the monograms they bear, which have at all times been in high repute.

¹ Single figures, out of groups engraved upon Playing Cards and other pieces by the master E S, are to be found borrowed or imitated in the Wolffegg House-books, but only upon the leaves which bear coloured illustrations, by a different hand apparently from that of the Amsterdam Master.

² I examined carefully all the 80 prints of the Amsterdam Cabinet, when, released from their card-board mountings, they were sent to Berlin for the purpose of the present reproduction.

³ See the catalogue of German copper-engravings of the fifteenth century in the Germanisches Museum. Nürnberg, 1887, — p. 28 etc.

CATALOGUE OF THE ENGRAVINGS OF THE AMSTERDAM CABINET MASTER

In the following list of prints executed by the Master of the Amsterdam Cabinet, the letters "Le" appended to the description of the eighty pieces in the Amsterdam Print-room, is a reference to my article in the *Repertorium für Kunstwissenschaft*,¹ in which I have collected all the existing information relating to each piece, and specified all the accessible reproductions. At every stage in that notice, Passavant's account of the prints is quoted, and my reasons for disagreement given in detail. There is consequently no reason for encumbering the present catalogue with a repetition of what has been already stated there.

Four of the prints assigned by Passavant to the Amsterdam Cabinet Master are excluded from the following list, as having been visibly the work of another hand. They are —

The Lady with the waiting maid. P. II, 260, 39. DRESDEN. PAVIA. Malaspina collection.

By an anonymous engraver, probably of Lower Rhenish origin. The drawing is essentially weaker than that of the Amsterdam Cabinet Master, the figures stiffer and less natural, while the treatment of the ground, thickly covered with grass and flowers, is quite different from that of the Amsterdam prints, and the technique is less easy and artistic. The blurred impression of the Dresden example makes the print look like an etching with the dry point; but it was recognised by Harzen² as an engraving, and he also saw that it was not the work of our Master.

The Kneeling Lady with the escutcheon. P. II, 262, 50. OXFORD.

This is a characteristic example of the earlier work of the Master E. S., to whom Duchesne³ had already correctly assigned it. It forms a pendant to the Lute-player. P. II, 64, 190.

Portrait of an old man. P. II, 263, 58. BASEL. PARIS: Bibliothèque Nationale and Rothschild collection.

By the Master W²B² — an exact pendant to the Portrait of a young lady (Naumann's Archiv VI, 114, 124) with which the print also corresponds in size. Harzen has included both works in juxtaposition in the *œuvre* of his "Bartholomæus Zeitblom", whom he identifies with the Amsterdam Cabinet Master; but he states expressly that the man's head is etched while the woman's is engraved. The former is indeed a specimen of the widely practised use of the dry point, only the heaviest lines of the impression, as on the dress the

turban, and the window-frames, being strengthened with the burin; while the female head in the Hamburg print is purely the result of engraving. Two other heads, at Hamburg and Berlin, elsewhere described by Harzen as nos. 121 and 122 are similar in showing no trace of dry-point work, and were done entirely with the graver.⁴ It had been intended to comprise in the present reproduction the Head of an Old Man (P. II, 263, 58) but we have finally decided to exclude it, as, from a close comparison of the originals,⁵ it proved, notwithstanding its different technical treatment, to have emanated from the same hand that executed the three engraved heads. Moreover, the Rothschild print, and its pendant at Hamburg, had both come from the Lloyd collection,⁶ in the catalogue of which the two pieces are indicated in immediate succession — a sort of collateral evidence of their original relationship.

Head of an old Man with a beard. P. II, 263, 59. AMSTERDAM. WEIMAR. VIENNA. Hofbibliothek.

By Wenzel von Olmütz. His monogram is on the left, below. Passavant, p. 137, no. 78, correctly includes the print in his list of Wenzel's *œuvre*.⁷

In the statement of dimensions in the following catalogue, the height as usual precedes the breadth. The addition of "Pl." signifies the size of the plate, "L." the size of the leaf of paper in those instances in which the plate-mark is no longer visible; and the phrase "border-lines" signifies the lines drawn by the artist as a frame around his subject.

By far the greater number of the heliogravures in the present treatise are derived from the originals in the Amsterdam Cabinet. From examples in other collections, the following numbers are taken: nos. 1 and 3, from originals in the Albertina at Vienna; no. 26, Public Art Collections at Basel; 6 and 27, Bibliothèque Nationale, Paris; 29 and 53, Kunsthalle at Hamburg; 34, British Museum, London; 57, the collection of the late Mr. John Malcolm of Poltalloch; 75, the Ducal Collection of Engravings in the Coburg Citadel; 82, Count Maltzan's collection at Miłtsch in Silesia; 84, Royal Print-room at Dresden.

¹ Heliogravures of the three prints, H. 121, 122, 124, are to be found in the ordinary issue for 1890 of the International Challographical Society's Publications, nos. 14, 15, 16.

² Thanks to the obliging readiness of the directors of the print rooms at Basel, Berlin and Hamburg, we were enabled to collate and compare at once all the four impressions of the print.

³ London, 1825, nos. 946, 947.

⁴ See Lehrs, Wenzel von Olmütz (Dresden, 1889), no. 58.

¹ Vol. XV, pp. 111 — 126.

² Naumann's Archiv, VI, 119, 4.

³ Voyage d'un Iconophile, p. 363.

OLD TESTAMENT

*) 1—4. Four Prophets. A series of four prints. B. X, 49, 21—23. P. II, 207, 12—14. Le. 4—5.

1. First Prophet. 129:53 mm Pl. B. X, 49, 21. Le. 5a. Brandes sale (Leipzig 1795), 3 Thalers, bought for the Albertina. VIENNA: Albertina.

2. Second Prophet. 131:56 mm L. Pl. B. X, 49, 22. P. II, 257, 13. Le. 4. Brandes sale (Leipzig 1795), 1 Thlr. 4 Ngr. bought for the Albertina. AMSTERDAM. VIENNA: Albertina.

The Amsterdam impression is a good one, but spotted with red colour.

3. Third Prophet. 130:54 mm Pl. B. X, 50, 23. P. II, 257, 14. Le. 5b. Brandes sale (Leipzig 1795), 1 Thaler, bought for the Albertina. VIENNA: Albertina.

4. Fourth Prophet. 120:41 mm L. P. II, 257, 12. Le. 5. AMSTERDAM.

The three pieces in the Albertina are excellent impressions.

5. Samson slaying the Lion. 91:82 mm L. P. II, 255, 1. Le. 6. AMSTERDAM.

6. Delila cutting off Samson's hair. 94:83 mm L. Naumann's Archiv VI, 97, 3. (Haren.) P. II, 255, 2. Dutuit, Manuel V, 135, 2. PARIS.

The print at Paris is of fairly good impression, but soaked and spotted with red. The plate-mark is only visible on the right side, and the lower corner on the left is deficient. Dutuit states that this little piece had belonged, according to Kaysar, to the "Stadthouders" collection which was turned in its entirety to Paris, and that it was not returned in 1815 with the rest of the collection. Whether this be correct or not, the print is a pendant to no. 5.

7. Solomon's Idolatry. 154 mm in width of border-lines, 100 mm. in width of plate. B. X, 1, 1. P. II, 256, 3. Le. 7. Brandes sale (Leipzig 1795), 7 Thlr. 15 Ngr. bought for the Albertina. Hawkins sale (London 1850), 7 £ 7 sh. bought by Telfer for the British Museum. AMSTERDAM. LONDON. VIENNA: Albertina. WOLTEGG.

The circular border, or frame-line is not wholly preserved in the magnificent Amsterdam impression. The Albertina example is also very fine, but has been repaired. The peak of Solomon's shoe, and the fluttering strings of his fillet, seem to be completed by restoration. Paper mark the small bull's-head with rod and star.

It is a pendant to no. 54.

NEW TESTAMENT

8. The Annunciation. 127:84 mm within border-lines. P. II, 256, 4. Le. 8. Banneville sale (London 1854), 1 £ 1 sh. bought by Colnaghi. AMSTERDAM.

The Amsterdam impression is very fine. As to the present whereabouts of the Banneville example, I have failed to obtain any information.

9. The Visitation. 140:88 mm within border-lines. B. X, 2, 3. P. II, 256, 5. Le. 9. AMSTERDAM. VIENNA: Hofbibliothek.

The Amsterdam impression is excellent. The Vienna print is fairly good, but somewhat cut in the width, and in the upper part. The paper mark in the latter is the bull's head with horns curving outwardly.

10. The Adoration of the three Kings. 167:109 mm L. border-lines. P. II, 264, 2. Le. 10. AMSTERDAM.

The Amsterdam impression is very fine, but the lower part of the print is cut.¹⁾

*) The numeral series adopted here corresponds with the numbers on the reproductions.

¹⁾ The passage in Heineken (Neue Nachrichten I, 301, 37, cited by me in the Repertorium, has reference, not to this engraving, but to that of the Master with the Child P. III, 18, 27.

11. The Circumcision. 167:110 mm within border-lines. P. II, 264, 1. Le. 11. AMSTERDAM.

The face of the Saviour is unfortunately damaged in the Amsterdam impression, which is otherwise excellent.

12. Christ betrayed. 64:43 mm. border-lines: L. P. II, 265, 4. Le. 12. AMSTERDAM.

The Amsterdam impression is fine, but the print is cut on the left.

13. The Bearing of the Cross. 129:193 mm within border-lines. P. II, 256, 6. Le. 13. Brandes sale (Leipzig 1795), 7 Thlr. now at Coburg. AMSTERDAM. COBURG. MILITSCH: Maltzan collection.

The impression in the collection of Count Maltzan at Militsch is excellent, the paper-mark is a flower, probably a fragment of the Gothic \mathfrak{H} . The Amsterdam impression is even better, but there is a hole in the upper part.

13a. Reverse-copy of the principal group. 120:116 mm Pl. B. VI, 178, 14 and X, 4, 8. P. II, 149, 24. See Repert. f. Kunstwissenschaft, X, p. 265, note 31. DRESDEN. VIENNA: Hofbibliothek.

14. The Crucifixion. 123:74 within border-lines. P. II, 265, 7. Le. 14. AMSTERDAM.

There is a hole in the middle of the Amsterdam impression, and a portion of the Saviour's loin-cloth is restored.

15. The Crucifixion. 155:99 mm border-lines. P. II, 265, 8. Le. 15. AMSTERDAM.

VARIOUS SACRED SUBJECTS

16. Heads of Christ and the Virgin. 73:115 mm L. P. II, 259, 27. Le. 16. AMSTERDAM.

The Amsterdam impression is excellent.

17. The Child-Saviour bestowing a blessing. 164:33 mm L. P. II, 258, 26. Le. 17. AMSTERDAM.

The impression is extremely fine.

18. The Good Shepherd. 115:82 mm border-lines. P. II, 266, 18. Le. 18. Drugulin's sale XX. (Leipzig 1862). AMSTERDAM.

The impression is fairly good.

19. The Man of Sorrows. 167:35 mm L. P. II, 266, 17. Le. 19. AMSTERDAM.

The impression is extraordinarily fine.

20. The body of Christ supported by two Angels. 101:72 mm border-lines. P. II, 266, 16. Le. 20. AMSTERDAM.

The impression is excellent.

21. The Trinity. 124:90 mm border-lines. P. II, 267, 21. Le. 21. AMSTERDAM.

The plate is thickly covered with horizontal scratches by the graver; but the impression is wonderfully fresh.

22. The heraldic symbols of the Passion. 121:103 mm. border-lines. P. II, 266, 20. Le. 22. AMSTERDAM.

The impression is extraordinarily fine.

VIRGINS AND HOLY FAMILIES

23. The Virgin on the Crescent. 94:45 mm L. border-lines. P. II, 266, 12. Le. 24. AMSTERDAM.

Very fine impression.

24. The Virgin on the Crescent, with the starry crown. 87:50 mm border-lines. P. II, 266, 13. Le. 23. AMSTERDAM.

An impression of great beauty.

25. The Virgin suckling the Child, with seven Angels doing reverence. 131:78 mm L.: border-lines. P. II, 265, 11. Le. 25. AMSTERDAM.

Very fine impression, but cut in the lower part

26. The Virgin and Child, a fruit in the Saviour's hand. 177:96 mm Pl. P. II, 256, 8. Le. 26. AMSTERDAM. BASEL. DÜSSELDORF.

The Basel impression (paper mark: the Gothic **p** without a flower) is cut all round. The Amsterdam impression is cut, below and on the left, somewhat more deeply than the Basel print, but not so much on the right. The Virgin's face is a little damaged. Only the Düsseldorf impression has its full plate-margin.

27. The Virgin and Child, on the crescent, an apple in the Saviour's hand. 187:121 mm border-lines L. Renouvier, Des types et des manières etc. (XV^e siècle) p. 94. Naumann's Archiv VI, 103, 46 (Hazen). P. II, 256, 9. PARIS.

This charming print, engraved with a firm and sure hand, is remarkable for the ureadth and boldness of its execution. The Paris impression is a fine one.

28. The Holy Family by the Rose-bush. 143:115 mm border-lines. P. II, 257, 10. Le. 27. AMSTERDAM.

Unfortunately the impression is rubbed and in poor condition.

29. The Holy Family. 151:95 mm border-lines. 98 mm Pl. P. II, 265, 9. Le. 28. AMSTERDAM. HAMBURG.

The Amsterdam impression is tinted in yellowish-brown, relieved with white lights. The Hamburg print has a fragment of the Gothic **p** for its paper-mark.

30. Bust of St. Anne. 86:76 mm L. P. II, 265, 10. Le. 29. AMSTERDAM.

The impression is singularly fine, but black and heavily printed. It is slightly cut on the right side, and at bottom.

SAINTS

31. St. Christopher. 123:73 mm border-lines. P. II, 258, 22. Le. 30. AMSTERDAM.

32. St. Christopher. 166:106 mm border-lines. P. II, 258, 23. Le. 31. AMSTERDAM.

A very fine impression.

32a. Reverse-copy, by Israel van Meckenem. B. VI, 231, 90.

33. St. George. 141:114 mm border-lines. P. II, 258, 25. Le. 32. AMSTERDAM. PARIS.

The Paris impression is magnificent, the one at Amsterdam not quite so fine.

34. St. George. 143:105 mm. Duchesne, Voyage p. 376. Naumann's Archiv VI, 103, 50. (Hazen). Willshire, Cat. II, 222. H. 105. Photograph in Prints and Drawings in the British Museum, Part. I. I, plate VII; and a photogravure in "Reproductions of Prints in the British Museum", New Series, Part. II, plate XIX, (1889). Buckingham sale (London, 1834), £ 4. 10 sh. bought by Benard. Palmer sale (London 1868), £ 34. 10 sh. the same copy, bought for the British Museum. LONDON.

One of the Master's finest prints, remarkable for its exceptional force and animation.

35. St. John the Baptist. 122:41 mm L. P. II, 257, 15. Le. 35. AMSTERDAM.

The impression is singularly fine, but a little cut on the right.

36. Head of St. John the Baptist. 53:50 mm L. P. II, 257, 17. Le. 33. AMSTERDAM.

A splendid impression, but somewhat cut at both sides.

37. St. John the Baptist's head on a charger. 88:89 mm L. P. II, 257, 16. Le. 34. AMSTERDAM.

Fine impression. The plate mark is visible on the left side and below.

38. St. Martin. 192:132 mm L.: border lines. P. II, 258, 24. Le. 36. AMSTERDAM.

A good impression, but unfortunately spotted and soiled. The lower corners are deficient.

39. St. Michael. 139:88 mm border-lines. P. II, 266, 14. Le. 37. AMSTERDAM.

40. St. Paul. 116:49 mm L. P. II, 258, 18. Le. 38. AMSTERDAM.

The impression is very fine, but cut slantwise in the upper part.

41. The Conversion of St. Paul. 136:75 mm border-lines. P. II, 256, 7. Le. 39. AMSTERDAM.

An impression of the greatest beauty.

42. Martyrdom of St. Sebastian. 87:51 mm border-lines. P. II, 258, 19. Le. 40. AMSTERDAM.

An impression of exceptional power and beauty.

43. St. Sebastian. 93:42 mm border-lines. P. II, 258, 20. Le. 41. AMSTERDAM.

A very fine impression.

44. Martyrdom of St. Sebastian. 129:192 mm border-lines. P. II, 258, 21. Le. 42. AMSTERDAM.

A very fine impression. The paper-mark is the Gothic **p** without a flower.

45. St. Barbara. 121:38 mm border-lines. P. II, 268, 39. Le. 43. AMSTERDAM.

A pendant to the St. Catherine (no. 47). The impression is very good.

46. St. Barbara. 126:82 mm L.: border-lines. P. II, 259, 28. Le. 44. AMSTERDAM.

A very fine impression, but pricked for the purpose of tracing. It is cut in the lower part, and the upper corners are torn off.

47. St. Catherine. 119:38 mm border-lines. P. II, 268, 38. Le. 45. AMSTERDAM.

A pendant to the St. Barbara (no. 45). Very fine impression.

48. St. Dorothy. 96:46 mm border-lines. P. II, 268, 40. Le. 46. AMSTERDAM.

A very good impression.

49. St. Mary Magdalen. 123:89 mm border-lines. P. II, 269, 42. Le. 47. AMSTERDAM.

A fine impression, but unfortunately soiled.

50. St. Mary Magdalen. 194:135 mm L. P. II, 269, 41. Le. 48. AMSTERDAM.

A pale impression, spotted, and restored throughout. The paper-mark is indistinct.

SECULAR SUBJECTS, HEADS, AND FIGURES OF ANIMALS

51. A naked woman and her children, upon a stag. 106:78 mm L. P. II, 254, 6. Le. 57. AMSTERDAM.

Pendant to no. 52. A good impression, but cut on the left side.

52. A wild man upon a unicorn. 93:84 mm L. P. II, 254, 5. Le. 58. AMSTERDAM.

Pendant to no. 51. An impression of the utmost beauty, but somewhat cut all round.

53. Combat of two wild men on horseback. 125:192 mm Pl. P. II, 259, 31. Le. 67. Ottley sale (London, 1837).

£ 2. 2 sh. bought by Hazen and now in Hamburg. AMSTERDAM. HAMBURG.

The Amsterdam impression is cut on the left side, split from top to bottom through the middle, very defective, and restored. The paper-mark in the Hamburg impression is the small bull's-head, with rod and star.

- 53a. Reverse-copy by Israel van Meckenem. B. VI, 280, 200. P. II, 194, 200.

54. Aristotle and Phyllis. 155 mm. width of border-lines. B. X, 51, 26. P. II, 261, 42. Le. 70. Brandes sale (Leipzig, 1795). 10 Thlr. now at Coburg. Praun sale (Nürnberg, 1802), probably now at Vienna. AMSTERDAM. COBURG. OXFORD. VIENNA. Hofbibliothek.

The Amsterdam impression is very fine, but about 15 mm of the upper part are cut away. It has the paper-mark of a bull's-head, with horns curving outwardly. The Vienna impression is equally fine, but is cut all round to within the border-lines, and is also somewhat defective on the left side. The Coburg impression has had Schongauer's mark added to it, on which account this print, as well as the other ten pieces of our Master, was ascribed to Martin in the Brandes catalogue (II, no. 4718).

I owe to Dr. Friedrich Lippmann the very plausible suggestion that the Aristotle is a pendant to the similar-sized and similarly round-shaped print of Solomon's Idolatry (no. 75) and that both pieces are satirical illustrations of the folles of Sages in Love.

55. The Young Girl and the Old Man. 101:91 mm L.: border-lines. P. II, 263, 55. Le. 63. AMSTERDAM.

A pendant to no. 56. The impression is weak, and the print is cut so near to the heads that only the ends of the inscribed scrolls remain visible.

- 55a. Reverse-copy by Israel van Meckenem. B. VI, 266, 170. P. II, 194, 180, and 263, 55. copy.

56. The Young Man and the Old Woman. 125:97 mm border-lines. P. II, 263, 54. Le. 62. AMSTERDAM.

A pendant to no. 55. Fine impression but heavily printed. The upper corner on the right is deficient.

- 56a. Reverse-copy by Israel van Meckenem. B. VI, 266, 169, and 303, 127. P. II, 194, 169, and 263, 54. copy.

57. The three living, and the three dead Kings. 124:190 mm Pl. Wiltshire, Cat. II, 220. H. 103. Repertorium für Kunstw. XII, 28, 7. LONDON: Malcolm collection. STUTTGART.

The excellent impression at Stuttgart, which has its full plate-mark, has been clumsily repaired in various places, as, for instance, on the left shoulder of the King seen from behind, whose hair is defective and made up with the aid of the pen. Dr Lippman has drawn my attention to a monogrammatic symbol on the saddle-band of the King on the extreme left. It is formed somewhat in this fashion $\circ \ast \cdot$, but seems however not to refer to the engraver.

58. The Young Man and Death. 141:85 mm L.: Pl. P. II, 261, 41. Le. 69. AMSTERDAM. VIENNA: Hofbibliothek.

The magnificent impression at Amsterdam is a little cut. The Vienna impression is not quite so good, and is cut all round, besides having been considerably repaired and made up in the upper part, and especially on the right side. There is at Amsterdam a careful pen and ink copy of the engraving, but this likewise is cut all round.

- 58a. Copy of the Young Man's figure, with alterations. P. II, 286, 13. Repertorium f. K. XV, p. 123. DRESDEN.

- 59—61. Children playing. A series of three prints. P. II, 262, 51—53. Le. 49—51.

59. An Infant seated. 48:44 mm L. P. II, 263, 52. Le. 49. AMSTERDAM.

The same figure, but reversed, appears in the border-decoration of the manuscripts in the unfinished Prayerbook of Duke Leobard the Bearded, now in the Royal Library at Stuttgart (Brev. Q. I, fol. 42 recto). The miniaturist had probably before him a reverse copy (no longer extant) of our print, made by the monogrammist $\text{b}\alpha\text{8}$.

60. Two Infants at play. 74:64 mm L. P. II, 262, 51. Le. 50. AMSTERDAM.

A weak impression. The eyes of the children have been pierced with a needle.

- 60a. Reverse-copy by the monogrammist $\text{b}\alpha\text{8}$. P. II, 122, 35.

61. Two Infants at play. 52:69 mm L. P. II, 263, 53. Le. 51. AMSTERDAM.

The impression is cut all round, most heavily at top and bottom.

- 61a. Reverse-copy by the monogrammist $\text{b}\alpha\text{8}$. P. II, 122, 37.

With regard to four other prints originally belonging to this series, but now preserved only in copies by the monogrammist $\text{b}\alpha\text{8}$, see nos. 93—96 below.

62. The Bagpipe-player. 79:53 mm L. P. II, 269, 56. Le. 53. AMSTERDAM.

The platemark is visible only on the right.

63. Two Peasants wrestling. 77:68 mm L. P. II, 259, 32. Le. 52. Wilson sale (London 1828), of prints from the Lloyd collection. AMSTERDAM.

The Amsterdam impression is very fine, but a portion of the print is deficient in the middle below. I do not know where the Wilson impression is now to be found.

64. Peasants at market. 79:55 mm L.: Pl. P. II, 261, 43. Le. 54. AMSTERDAM.

The plate-mark is visible at both sides and below, not in the upper part. The design shows through the paper, at the back. It is a pendant to no. 65.

- 64a. Reverse-copy by the monogrammist $\text{b}\alpha\text{8}$. P. II, 121, 29.

- 64b. Reverse-copy by Wenzel von Olmütz. B. VI, 335, 46. Lehrs 59.

65. The Vagabond. 82:61 mm L.: Pl. P. II, 262, 45. Le. 55. AMSTERDAM. PARIS.

The Amsterdam print is somewhat inferior to the splendid Paris impression. This is a pendant to no. 64.

- 65a. Reverse-copy by the monogrammist $\text{b}\alpha\text{8}$. P. II, 123, 43.

- 65b. Reverse-copy by Wenzel von Olmütz. P. II, 136, 73. Lehrs 60.

66. The Youth and the two maidens. 93:83 mm L. P. II, 260, 37. Le. 56. AMSTERDAM.

The upper corners are deficient. The sky and clouds are touched in with pen and ink.

67. The Stag-hunt. 93:172 mm border-lines. P. II, 259, 33. Le. 59. AMSTERDAM.

The paper-mark is the bull's head, with frontlet, rod, and stir.

68. The two Monks. 95:78 mm L.: border-lines. P. II, 259, 29. Le. 60. AMSTERDAM.

The print is cut in the lower part, and somewhat smaller than no. 69, to which it forms a pendant.

69. The two Nuns. 98:79 mm border-lines. P. II, 259, 30. Le. 61. AMSTERDAM.

Pendant to no. 68. There is a hole in the scroll on the left.

70. The Falconer and his attendant. 125:72 mm L. P. II, 260, 38. Le. 64. AMSTERDAM.

The Amsterdam impression is somewhat cut in the lower part; perhaps also in the width. Consequently it may be regarded as a pendant to no. 71.

71. Two men conversing. 128:91 mm border-lines. L. P. II, 261, 40. Le. 65. AMSTERDAM.

The impression is very fine, but the border-lines are only visible above and below, and the upper corner on the left is deficient. Probably a pendant to no. 70.

72. The Departure for the Chase. 125:92 mm border-lines. B. VI, 307, 168. P. II, 260, 34. Le. 66. AMSTERDAM. BERLIN.

There are traces of colouring on the Berlin impression which is badly damaged. The Amsterdam print is much better, but the upper corner on the right is deficient.

73. The Card-players. 130:120 mm border-lines. P. II, 260, 35. Le. 68. Brandes sale (Leipzig 1795). 5 Thlr. now at Coburg. AMSTERDAM. COBURG. OXFORD.

The Amsterdam impression is very good.

74. The Turk on horseback. 166-108 mm border-lines. B. X, 52, 28. P. II, 261, 44. Le. 72. Brandes sale (Leipzig 1795). 6 Thlr. 16 Ngr. now at Coburg or Vienna. AMSTERDAM. COBURG. LONDON. VIENNA. Albertina.

The London impression is cut in the upper part and on the left. It was mentioned by Waagen, as far back as 1854 (*Treasures* I, p. 291) as a work of German art. In the Amsterdam print, the sky is restored, but the impression is finer than that of the Albertina. The paper-mark in the latter is a small heart without a cross.

Besides the print itself, there was also in the Brandes collection (Catalogue, no. 4713) an old design of the same subject, bearing Schongauer's mark, and, according to Huber, executed with so much delicacy as to create a doubt whether it was a drawing or an engraving.

75. The two Lovers. 167-107 mm border-lines. Duchesne, *Voyage*, p. 77. Naumann's Archiv VI, 109, 87 (Harzen). Renouvier, *Des types etc.* (XVe siècle) p. 94. Renouvier, *Histoire*, p. 154. P. II, 260, 36. Photographic reproduction in Lahus, *Wenzel von Olmütz*, plate III, fig. 6 (Paris). Brandes sale (Leipzig 1795). 7 Thlr. 16 Ngr. now at Coburg. COBURG. PARIS.

The Paris impression, although a good one, is soiled, and inferior to that at Coburg.

- 75a. Reverse-copy by the monogrammist **b x 8** B. VI, 76, 21.
75b. Copy by Wenzel von Olmütz. B. VI, 336, 48. Lehms, 68.
75c. Reverse-copy by Israhel van Meckenem. B. VI, 271, 181.
75d. Niello-copy by Pellegrino da Cesera. Naumann's Archiv VI, p. 109.

A book-cover, made of leather partly incised, which is preserved in the Vienna Hofbibliothek, exhibits the design in reverse, derived probably either from 75a or 75c.

This much-erased print is one of the best framing designs produced by the Master. The sweet shyness of the maiden, the tender glance of the lover, the soft pressure of their hands, are rendered with minutely graceful work. The work is altogether of such exceptional quality that we may count this beautiful picture as one of the rarest gems of German engraving in the fifteenth century. The copies are naturally far inferior to the original design.

Duchesne apparently saw the print in the Vienna Hofbibliothek, where, however, only the copy by Wenzel von Olmütz is to be found. Passavant also II, 134, 48, mistook the latter for the original design, and supposed that the **W** had been added by means of a stamp. Renouvier was the first who recognised the true original of the three copies which had been described by Bartsch.

76. Portrait of an old man with a beard. 56-46 mm L. P. II, 263, 57. Le. 72. AMSTERDAM.

The impression is cut like a silhouette, but the border-lines are still visible on the left and below.

77. A Study of two heads. 84-29 mm L. P. II, 263, 56. Le. 73. AMSTERDAM.

An excellent impression, but a little cut on the left side.

78. A sitting Bulldog, scratching himself. 113-112 mm L. P. II, 272, 70. Le. 74. AMSTERDAM.

The impression could not be surpassed, but it is unfortunately cut out like a silhouette.

ESCUTCHEONS

79. The Peasant with the blank shield. 78 mm width of the outer border-lines. P. II, 262, 47. Le. 75. AMSTERDAM.

A pendant to no. 80. In the fine Amsterdam impression, an armorial bearing has been inserted with pen and ink: partly per pale, a lion on the left, barry on the right.

80. The Peasant woman spinning, with the blank shield. 79 mm width of the outer border-lines. P. II, 262, 48. Le. 76. AMSTERDAM. OXFORD.

A pendant to no. 79. The Amsterdam impression is fine, but we can discern some marks of an erased armorial bearing, formerly added upon the shield.

81. The Peasant woman with the shield bearing a sickle. 81-81 mm L. P. II, 270, 60. Le. 77. AMSTERDAM.

The left upper corner of the print is deficient.

82. The Mother with two children and the blank shield. 93-73 mm L. Undescribed. MILITSCH IN SILESIA. Maltzan collection.

A pendant to no. 83. The excellent impressions at Militsch of both prints, have still their full paper margins (181-127 mm).

- 82a. Reverse-copy by the monogrammist **b x 8** P. II, 122, 33.

83. The bearded Man, with the blank shield. 93-72 mm Pl. B. X, 46, 16. P. II, 262, 46. Le. 78. AMSTERDAM. BERLIN. MILITSCH IN SILESIA: Maltzan collection. STUTTGART. VIENNA: Hofbibliothek.

Pendant to no. 82. The Amsterdam impression is singularly fine; that at Vienna, though a very good one, is soiled, and is cut upon three sides. The Berlin impression was formerly in Nagler's collection, the Stuttgart example was found among the drawings of Tobias Stimmer, whose name has been written in the shield by some ignorant person. The print at Militsch has its full margins, and is an excellent impression, with no drawback but a few wormholes.

- 83a. Reverse-copy by the monogrammist **b x 8** B. VI, 73, 14.

84. The Lady with the radish in her escutcheon. 95-79 mm L. Heineken, *Neue Nachrichten* I, 355, 325. Naumann's Archiv VI, 117, 150. (Harzen.) P. II, 270, 59. DRESDEN.

A pendant to no. 85. Harzen is mistaken in stating that there is an impression at Berlin. No other is known at present than the slovenly printed example at Dresden, which was examined by Heineken and Passavant.

85. The Youth with the leek in his escutcheon. 96-80 mm L. P. II, 270, 58. Le. 79. AMSTERDAM.

Pendant to no. 84. The impression is weak and spotty, and has decorative work added in ink at the four corners. The plate-mark is still visible on the right side.

86. The Lady with the helmet and escutcheon. 124-85 mm border-lines. P. II, 262, 49. Le. 80. Buckingham sale (London 1834), £1, 10 sh. bought by Otley, now in London. AMSTERDAM. DRESDEN. LONDON.

The Amsterdam print is an impression of great beauty, as is likewise the one in London, formerly in the De Vindé and Buckingham collections. The Dresden example is not so good.

87. An Escutcheon with a woman winding yarn. 126-78 mm L. P. II, 263, 60. Le. 81. AMSTERDAM.

The impression is singularly fine.

88. An Escutcheon, with combatants and jugglers. 136-74 mm L: border-lines. P. II, 264, 61. Le. 82. AMSTERDAM.

A very fine impression. The border-line at the top is no longer visible.

89. The Escutcheon with the peasant standing on his head. 83 mm border-lines. 138-85 mm L. P. II, 264, 62. Le. 83. Brandes sale (Leipzig 1795), 3 Thlr. now at Coburg. AMSTERDAM. COBURG. LONDON.

- 89a. Reverse-copy by Israhel van Meckenem. B. VI, 277, 194. P. II, 194, 194.

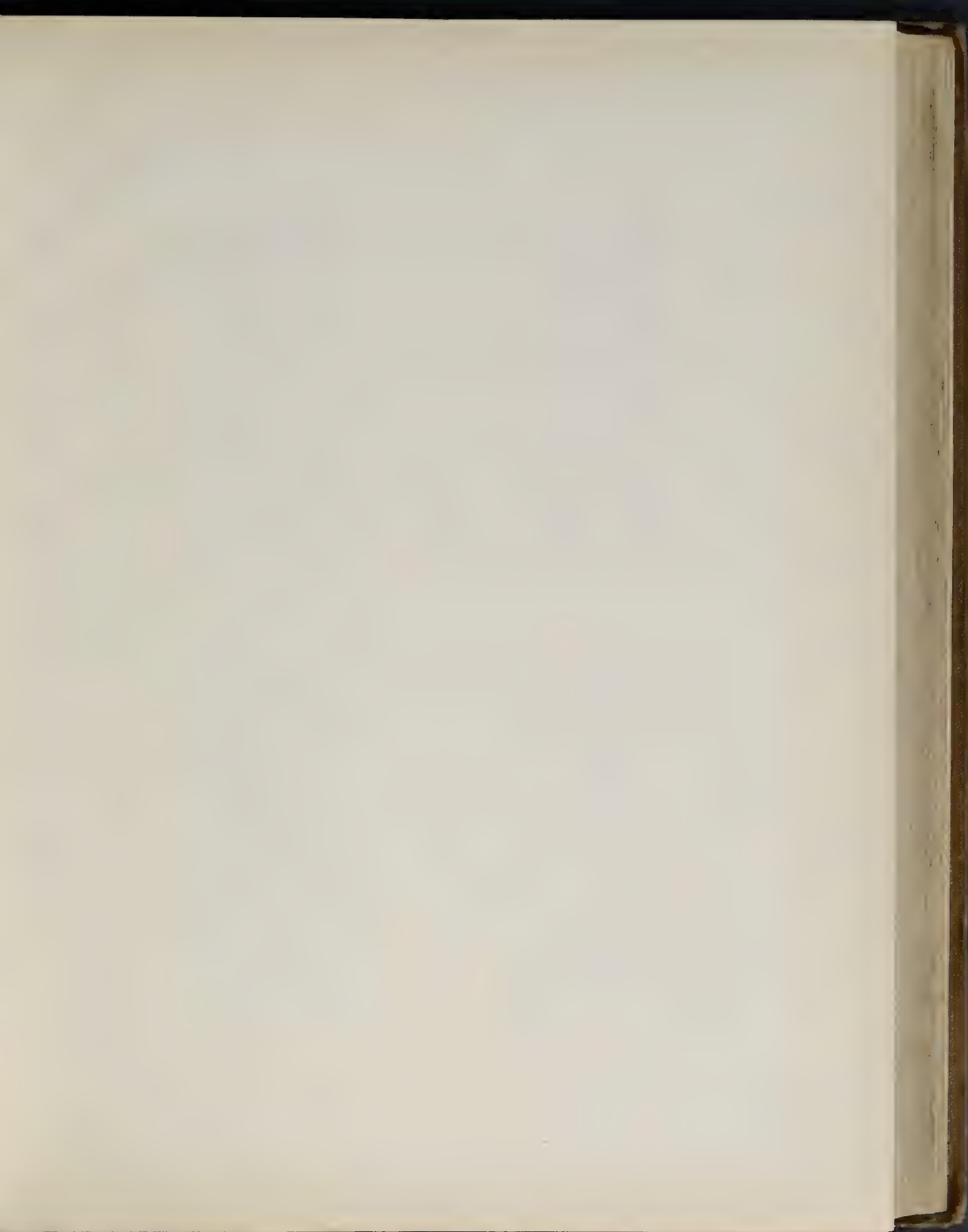
- 89b. A copy made in the sixteenth century, with the inscription "Amor vincit omnia" above, and "Interdum varietas defecit" below. Naumann's Archiv VI, 117, 148, copy (Harzen.) Le. 83 copy. WOLFF.

COPIES

made by the monogrammist **bxs** from original engravings which are as yet undiscovered, or no longer extant.

(Nos. 90—119 are not reproduced among the illustrations.)

90. St. Antony visiting St. Paul the Hermit. 159:107 mm border-lines. P. II, 120, 23. BERLIN. DRESDEN. Print-room. DRESDEN. Collection of Friedrich August II.
91. The Wild men. 147:90 mm border-lines. B. VI, 76, 22. PARIS. Rothschild collection. PAVIA. Malaspina collection. VIENNA. Albertina.
92. The Infant with the bowl on the grass. 62 mm width of border-lines. B. VI, 74, 18. VIENNA. Hofbibliothek.
93. The Infant in the bath. 77:66 mm Pl. B. VI, 73, 15. VIENNA. Hofbibliothek.
94. The Child on the grass. 74:64 mm Pl. B. VI, 74, 16. VIENNA. Hofbibliothek.
95. Two Children at play. 84:76 mm Pl. P. II, 122, 34. DRESDEN.
96. Two Children at play. 85:76 mm Pl. P. II, 122, 36. DRESDEN. MUNICH.
The originals are still extant of two other prints belonging to this series of illustrations of childhood. See nos. 60, 61.
- 96a. Eleven naked children in various attitudes. 149:98 mm Pl. B. X, 100, 6. VIENNA. Albertina.
This piece was formed by combining the eleven child-figures which appear in nos. 59, 61, 92, and 94—36 of our catalogue. The copyist and compiler was an engraver of no great merit. As the figures which correspond to those still extant of the original series, maintain the same relative positions, while those of the monogrammist **bxs** are reversed, we may assume that the combined copy was made directly from the originals. Bartsch erroneously describes the print as a playing-card and Harzen (Naumann's Archiv VI, 115, 136, follows him in that statement.
97. The Robber and the Old Woman. 83:59 mm L. P. II, 122, 32. I before, II after the signature. KL. OELS. Collection of Count York (II). PARIS (I).
The impression of the first state, before the monogram, is preserved in Paris among the engravings of the Amsterdam Cabinet Master. This circumstance misled Dutilleul (Manuel V, p. 144) into citing the print as an undescribed work of that artist, notwithstanding his recognition of its decided inferiority to the genuine pieces.
98. The Married Man subjugated. 85:78 mm L. P. II, 123, 45. PARIS. Rothschild collection. There is no monogram, but we assume that it has been cut off.
99. The Fool and the Kitchen-maid. 86:59 mm Pl. P. II, 121, 27. I before, II after the monogram. BERLIN (I). OXFORD (II). PARIS. Rothschild collection (II). WOLFFEGG. Collection of Prince Waldburg-Wolfegg (II).
100. The two Beggars. 87:76 mm Pl. P. II, 120, 24. MUNICH. PARIS. Rothschild collection.
101. The two Lovers by the fountain. 89 mm, width of border-lines. B. X, 47, 17. P. II, 240, 207. VIENNA. Hofbibliothek.
Unsigned, but certainly by the monogrammist **bxs**. The engraving is, in its size and manner, quite similar to the following pieces (nos. 102—104).
102. The two Card-players. 89 mm width of border-lines. P. II, 122, 31. MUNICH.
103. The Repast in the garden. 90 mm width of border-lines. P. II, 120, 25. PARIS.
104. The two Musicians. 93 mm width. B. VI, 75, 19. KL. OELS. Count York's collection. OXFORD.
105. A Beggar, drawing his wife along in a basket. 86:127 mm border-lines. 2:136 mm Pl. Naumann's Archiv, VI, 110, 99 (Harzen). PARIS. Rothschild collection.
- 105a. Reverse-copy of the same design, by an inferior engraver. 92:129 mm. P. II, 270, 57. OXFORD.
Among the sculptures of the frieze in relief on the south side of the Town-hall of Breslau, just below the roof, there is a free imitation either of this print, or of the original by the Amsterdam Cabinet Master. A youth is pushing the basket from behind. Balthasar Jenichen also made a free copy of this design. He added a landscape in the background of his engraving (A. 252), and put a whip in the woman's hand.
106. A Beggar carrying his wife in a wheelbarrow. 98:157 mm L. B. VI, 75, 20. P. II, 121, 28. DRESDEN. LONDON. OXFORD. PARIS. Rothschild collection.
A pendant to no. 105, and copied, like it, in the reliefs of the Breslau Town-hall. Instead of a whip, the woman holds a stick (which was easier to execute in stone), and an idiot strides on in front with life and drum.
107. The two Riders. 143:166 mm Pl. B. VI, 72, 13. DRESDEN. FELDERSBERG. Prince Lichtenstein's collection. PARIS. Rothschild collection. VIENNA. Hofbibliothek.
108. The Lovers, half-figures. 155:137 mm L. P. II, 123, 41. PARIS. Rothschild collection.
109. A Pilgrim. 156:80 mm Pl. P. II, 242, 220, copy. LONDON. MUNICH.
The cut impression in the British Museum was looked upon by Passavant as a copy. The print is unsigned.
110. The Fool dancing and the Old Woman. 175:209 mm Pl. P. II, 123, 44. MÜLTSCHE IN SILEZIA: Maltzan collection. PARIS: Rothschild collection.
111. The Old Woman and the Fool. 181:158 mm Pl. P. II, 121, 26. FELDERSBERG. Prince Lichtenstein's collection. MÜLTSCHE IN SILEZIA: Maltzan collection. OXFORD. PARIS. Rothschild collection (2 copies). VIENNA: Hofbibliothek.
112. The Egg-seller and the woman with ducks. 185:116 mm L. P. II, 123, 42. PARIS: Rothschild collection.
113. The Family of Apes. 115:86 mm. Willshire, cat. II, 390, 10. LONDON.
114. The Peasant with the blank shield and the leek. 90 mm, width of the outer border-lines. B. VI, 74, 17. FRANKFURT A. M. LONDON. PARIS: Rothschild collection. VIENNA: Hofbibliothek. WOLFFEGG. Prince Waldburg-Wolfegg's collection.
- 114a. Reverse-copy. 52 mm width of outer borders. 51:54 mm Pl. P. III, p. 498, Add. Lehrs, Kat. d. German. Museums, 31, 86. NÜRNBERG. PARIS: Rothschild collection.
115. The Peasant-woman with the blank shield and the glass. 92 mm width of outer borders. P. II, 121, 30. BERLIN. FRANKFURT A. M. PARIS: Rothschild collection. WOLFFEGG. Prince Waldburg-Wolfegg's collection.
A pendant to no. 114. A woodcut reverse-copy of the woman, but without the shield, is found on the Thive of Acorns of a sixteenth-century pack of cards at Wolffegg. See Repertorium f. K. XI, 53, 8.
116. The Escutcheons of the Rohrbach and Holzhausen families. 97:94 mm Pl. P. II, 123, 40. MÜLTSCHE IN SILEZIA: Maltzan collection. MUNICH. PARIS: Rothschild collection.
Besides the three examples mentioned, I know of no old impressions, while modern impressions are to be found in nearly every collection. See my observations upon this print in the Kat. d. German. Museums, p. 28, no. 85.
117. Ornamental Foliage. 119:80 mm L. P. II, 123, 39; and 283, 58. LONDON. OXFORD. PARIS: Rothschild collection.
118. Ornamental Foliage, with two birds. 119:92 mm Pl. Naumann's Archiv VI, 118, 156 (Harzen). HAMBURG. Pendant to no. 119.
- 118a. Reverse-copy by the monogrammist **bxs** 124:98 mm Pl. P. II, 244, 237. MUNICH.
Passavant overlooked the signature.
119. Ornamental design of Thistles, with a Wild man. 118:91 mm L. P. II, 122:38. BERLIN. OXFORD. PARIS. Pendant to no. 118.







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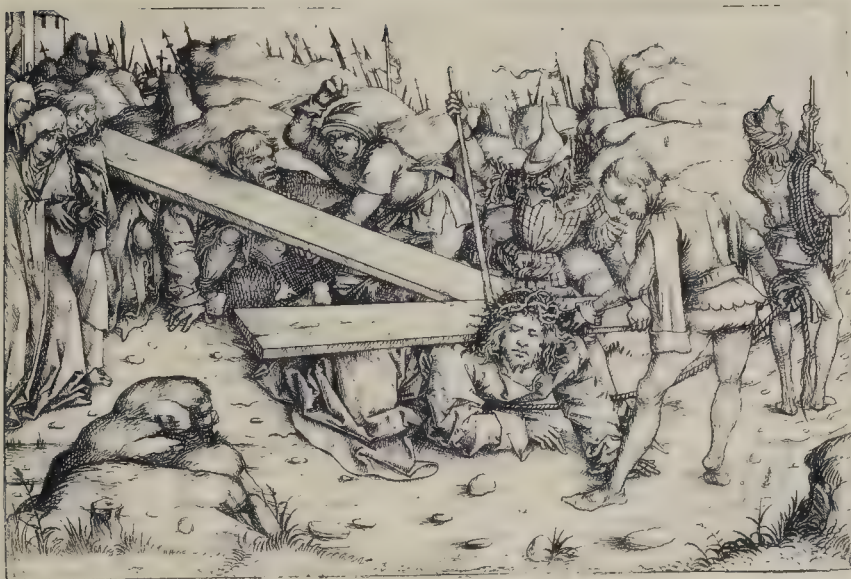






















































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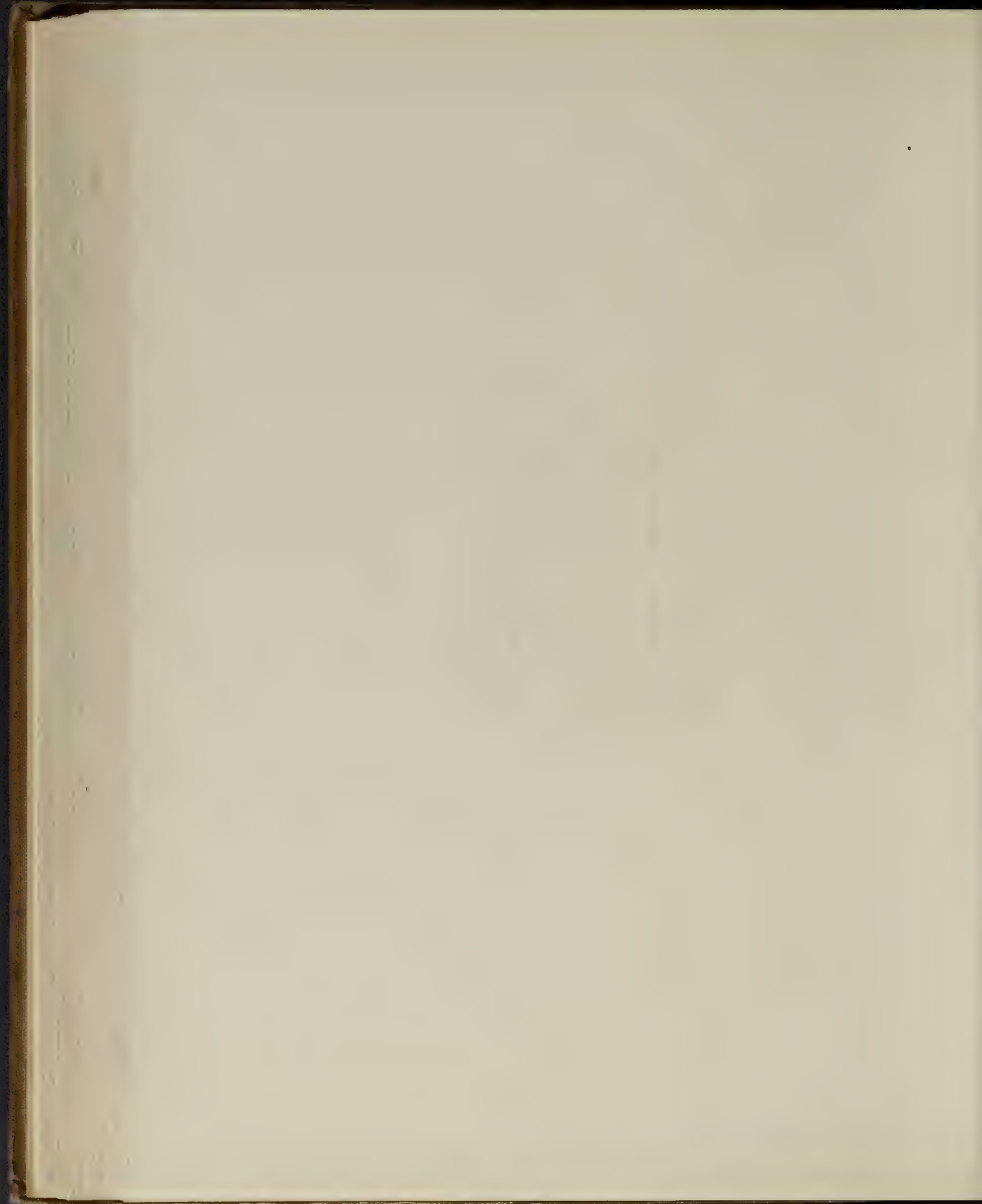


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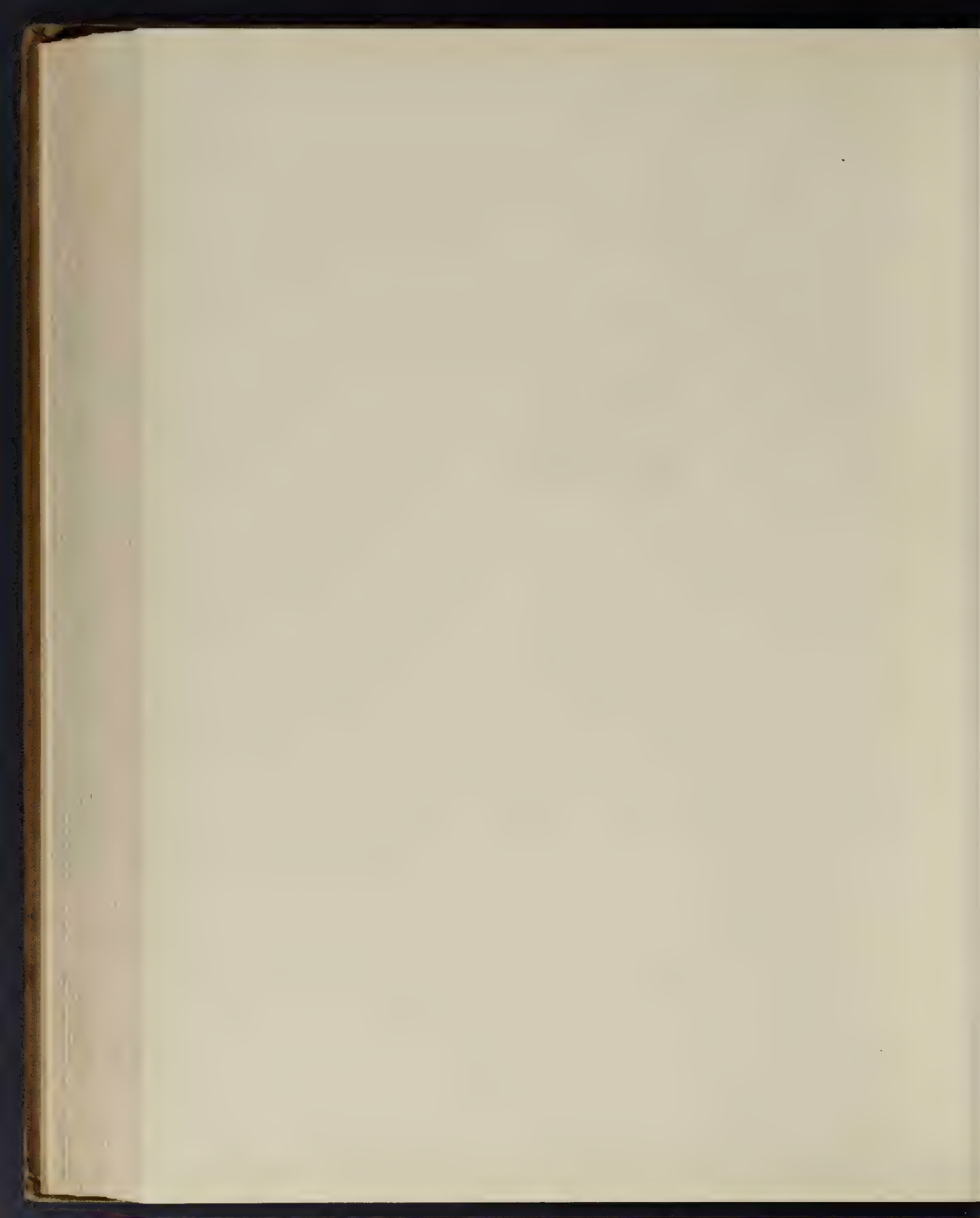


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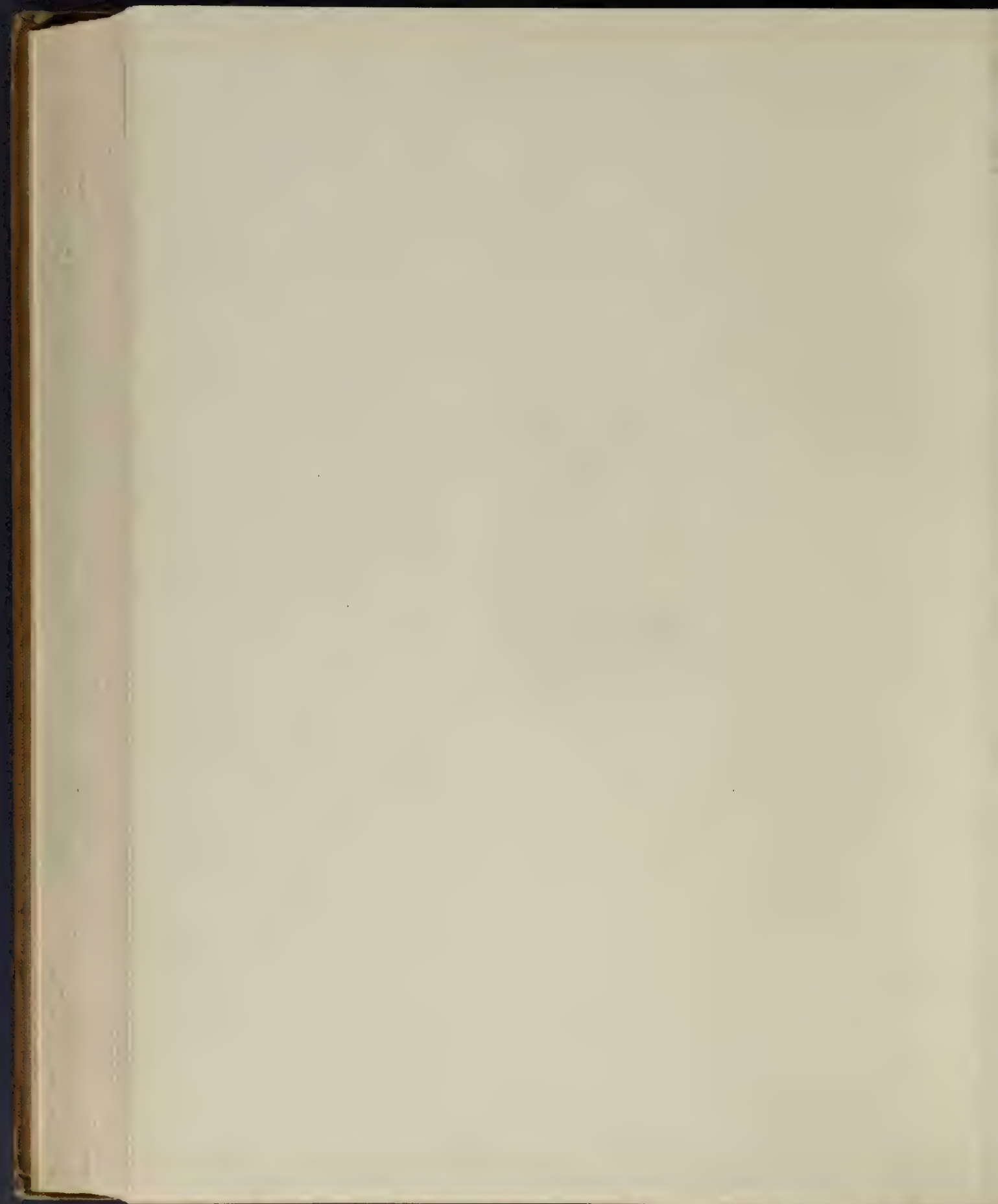


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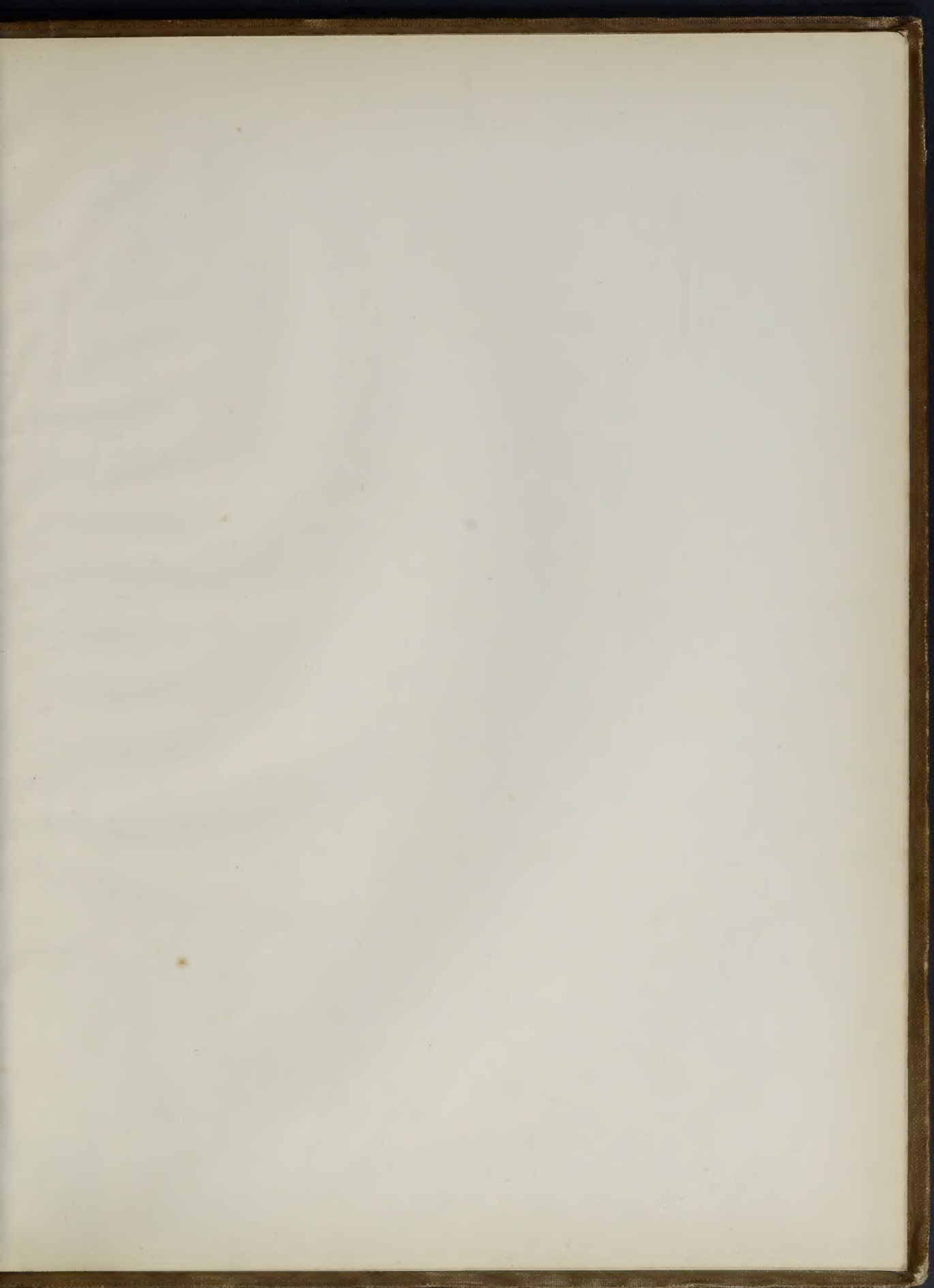












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